

**Pierluigi Billone**

# **Δίκη Wall**

**2012**

**for solo percussion and ensemble**

Commission of the Talea Ensemble  
with support of the Ernst-Von-Siemens Musikstiftung

for Alex Lipowski and all friends of the Talea Ensemble

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**Δίκη Wall 2012**  
for solo percussion and ensemble

**Ensemble:**

**Solo Percussion:** 2 Tibetan sounding bowls  
1 laying low Thai gong (F, or F#, or G)  
1 china opera gong (on the chest)  
1 low plate bell  
1 soft marimba mallet, 2 Reibestöcke.

**Bass flute**  
**Bass clarinet**

**Violin** \*(IV. String detuned: D) with traditional wooden mute  
**Viola** \*(IV. String detuned: G) with traditional wooden mute  
**Violoncello** \*(IV. String detuned: G), also 1 \*Reibestock  
\*(all the actions on the IV. String are transposed)

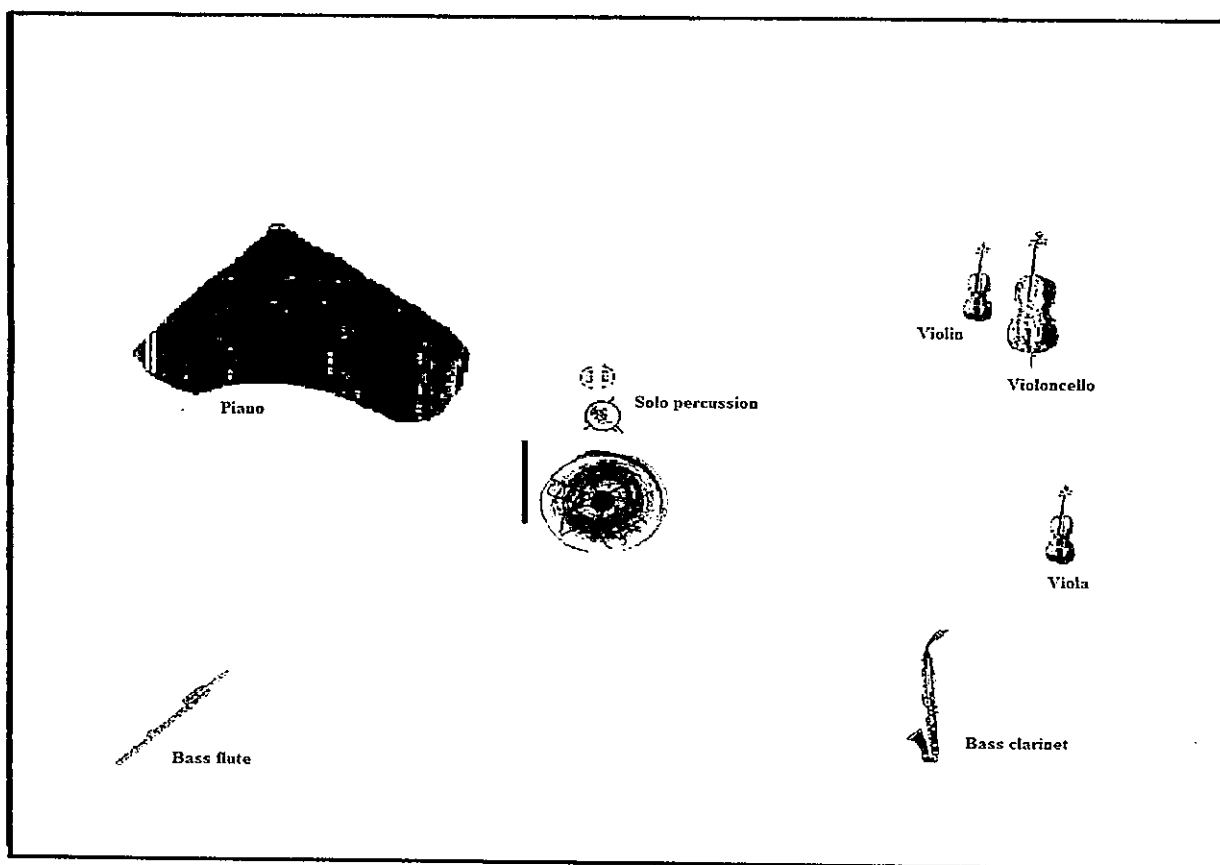
**Piano:** 2 strong glasses, 1 soft Marimba mallet, 1 big (paper) clip  
\*(see the single part for possible alternative tools)

The score is transposed.

☹(Voice) for all musicians: never whispering.  
Low range, without expression, without any kind of emphasis.

The loudness has to be considered as actual common acoustical level,  
if necessary balance it or change it  
**PPPP** should lie at the limit of the audibility.  
**FF** has to fill the whole space.  
All the sound arising from nothing must be played without attack.

Die instruments have to be placed on the stage as far as possible from each other,  
according to the proposed placement.



1 A

♩ = 56-60

Perc.

centre

1 B

♩ = 52-54

Perc.

*light*  
*overton rich*

1 C

♩ = ♩

(flexible)

1 D

Perc.

**2**

Perc

Bass Flute

Bass Clar. (Mouthpiece out)

$\text{♩} = 52-54$

(D)

(D#)

(E)

Hö

*ppp, senza crescere*

**5**      **6A**

Perc

Bass Flute

**6B**       $\text{♩} = 44-46$

Perc.

$2''$

6C

7

Perc

up

mp

f

f ben marcato

Scratch on the surface

1 3 (d=44-46)

Bass Flute

1 3

(speaking) (by inhaling)

hey-wonna-do

car-gone do or

Bass Clarinet

1 3

Hö

5 gone wonna

Wonna get it 5 gone wonna

Vla.

slow, much press. 3 2 1 2 1 2 3 2 1 2

lepatissima

VI.

slow, quasi grallando

AT

1 2 3 1 2 3 2 1 2

2 1 2 1 2 3 1 2 3 2 1 2 1 2 3

Vcl.

Pont molb

light

(gloss.)

(smilk)

pp

pp

pp

pp

Pf

L.H.

R.H.

PP

(PP)

Ped

(Ped...)

9

**Perc.**

**Bass Flute**

**Bass Clar.**

**Vla.**

**VI.**

**Vcl.**

**Pf.**

do — or  
sf-pp

HÖ  
Wonna-  
-pore

Wonna-  
-get

1. 2 3 2 1 2 1 2 3 4 2 3 2 1 2

slow V  
quasi: prallend

slow  
quasi: prallend

... Ped ...

(Ped)

11

12

dry, without resonance

Perc *f* *sf* *sff* *pp* *Intimo*

Bass Flute *pp* *done* *law* *praying* (Speaking in the Flute Low register)

(d=44-46)

(12)

13

14

Perc *pp* (pp) *pp* (pp) *pp*

Bass Flute *ppp* *on* *no* *noon* *done* *open* *bound* *law* *praying*

(d=d)

GO NO NO GO

5... 6-8 ...5

15A

15B

16

*pp* *pp* *f* *f* *sff*

*P* *Pf* *sff*

(no Pedal)

*b*

(d=54) (d=56-60)

**Perc**  
 Musical notation for Percussion, including various rhythmic patterns, dynamic markings (*f*, *sff*, *ff*), and performance instructions like *tr* and *tr*.

**Bass Flute**  
 Musical notation for Bass Flute, featuring dynamic markings (*p*, *f*) and performance instructions such as *H9*, *HE*, and *TR*.

**Bass Clar.**  
 Musical notation for Bass Clarinet, including the instruction "(Mouthp. On)", dynamic markings (*pp*, *mf*, *ff*), and performance notes like "stabile" and "(natural overtones)".

**Vla.**  
 Musical notation for Viola, with dynamic markings (*p*, *f*) and performance instructions such as *v* and *v*.

**VI.**  
 Musical notation for Violin I, including the instruction "Pont slow, overtone rich" and dynamic markings (*p*).

**Vcl.**  
 Musical notation for Violin II, including the instruction "Pont slow, overtone rich" and dynamic markings (*p*).

**Pf**  
 Musical notation for Piano, featuring dynamic markings (*p*, *ff*) and performance instructions like *Ped*.



21

22A

Perc

*sf·f*

Bass Flute

*tr* *slow*  
*p* *f*

Bass Clar.

*mp* *(loca)* *(distorsion)* *f*

Vla.

*p* *f*

VI.

*p*

Vcl.

*p* *ff*

Pf

*p* *ff*  
*Ped*